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SATURDAY, AUGUST 5, 1848.

PRICE THREEPENCE.

GOETHE'S EPIGRAMS FROM VENICE-(1790,)

IN ELEGIAC VERSE.

Money spent, and time as well-

XXVI

XXVII.

ALL those nine, they beckon'd me oft ("those nine" are the Muses), Yet I heeded them not, clasping my love in my arms;

Soon I quitted my love, but the Muses quitted me also.

I felt sorely perplex'd, look'd for a dagger and rope.

Still in Olympus are plenty of gods—thou camest to save me

Thou Ennui!—all hail, Mother of Muses, Ennui!

J.O.

BUNN v. LIND.

This celebrated cause, in which it will be remembered that Mr. Bunn recovered a verdict with £2500 damages against Mdlle. Jenny Lind for breach of engagement, is still in litigation. The next proceeding will be a writ of error on the part of the defendant, which cannot be argued in the Exchequer Chamber before Michaelmas Term in November. Mr. Justice Erle has lately been engaged in settling a bill of exceptions tendered on the trial, and by an order made, the damages, with £1000 for costs, have been paid into the Court of Queen's Bench. The costs of the cause have been taxed at nearly £700, and the residue of the sum paid into court is to meet the accruing expenses. The action was commenced in March, 1847, so that in all probability it will be about two years before it will be finally settled.

VIVIER AT THE FRENCH PLAYS.

On Wednesday, at the benefit of M. Cloup, the habitués of Mr.Mitchell'selegant theatre were favored with an unusual treat. After the third piece, M. Vivier, of whose extraordinary acquirements we have spoken more than once, performed a solo on the horn, and produced the most lively sensation. The morecau selected by M. Vivier, was an adagio of his own composition, remarkable for the elegance of its melody and the richness and variety of its modulations. As any description of what M. Vivier accomplishes upon the horn, would demand more time than we can accord at the present moment, we shall avail ourselves of the criticism of the well-known Wieprecht, of Berlin, which appeared when Vivier made his first appearance in the Prussian capital in 1845.

"Vivier," says Herr Wieprecht, "is the Paganini of the horn. The French horn, one of the oldest wind instruments, has become a new thing in his hands. The more we hear this extraordinary artist, the more our astonishment and enchantment increase. His wonderful technic perfection, the rich-

ness and beauty of his notes, his masterly delivery of the quickest staccato, as well as the sweetest legato phrases, excited the audience to the highest degree of enthusiasm, and is such as cannot be imagined unless you hear it with your own ears. . . . Vivier holds his instrument as much as possible away from the body, and as high as convenience permits. By this the vibration of the instrument remains free, and, consequently, the notes are capable of a greater degree of power. The so-called shut-notes he does not produce, as most other players do, by a sudden pressure of the hand, but by a gradual turning of the wrist; and he takes the greatest care not to impair the vibration of the bell. Sometimes he merely spreads out his fingers, and by a dexterous movement of the lips, runs through a scale in the quickest time, whilst his hand remains quiet. We were most astonished at his portamento and piangendo, which frequently was as perfect as that of the human voice or the violoncello. He executed the most difficult passages with the greatest ease and rapidity. Arpeggios through two octaves came out as freely as if his horn were a violin; and chromatic roulades through the entire compass of the instrument rolled off like pearls. The astonishing power with which Vivier can put his horn into vibration enables him to play in parts. He sounds the lowest C so strongly that the fifth is produced by itself. These two notes he continues whilst he sings through the mouthpiece a running passage into the instrument. Thus a harmony of three parts is produced, of which, of course, the lowest note is predominant. He even succeeds in producing the third and fourth, and thus obtains a harmony of fourparts. It is true other virtuosos, for instance the far-famed Fuchs, have performed the same feat, but not with anything like such a perfection as Vivier. This is the same as was the case with Paganini's, harmonics and pizzicatos, which other players had produced before him, but which he alone succeeded in making really available for musical purposes."

The above criticism may specially apply to M. Vivier's performance on Wednesday night, which excited the most unbounded enthusiasm, and was encored with acclamations. M. Vivier, however, much to the unanimous dissatisfaction, declined the compliment, and only returned upon the stage to bow his acknowledgments to the audience. Among the loudest of the applauders we remarked two no less celebrated artists than Alboni, and Viardot Garcia, who listened to M. Vivier's performance with a depth of enjoyment that was visible in

their expressive physiognomies.

THE NORFOLK & NORWICH NINTH MUSICAL FESTIVAL.

THE final arrangements have been made for this grand musical entertainment, which commences on Wednesday, September the 13th, the week following the Worcester Festival, Some disappointment was felt at first when it had been ascertained that the services of Jenny Lind, which were anticipated.

could not be retained. The disappointment was, however. transmuted to fulness of satisfaction when it was found that Alboni was engaged in place of the nightingale, Alboni's name in the provinces is a tower of strength, and those who have heard her, wish for no nightingale under the sun, though

even curiosity may be rampant.

Pauline Garcia is also engaged, so that the visitors to the Festival may reckon on hearing two of the greatest singers

The other principal vocal performers are Madame Castellan, Miss A. Williams, Miss M. Williams, Mr. Sims Reeves, Mr. Lockey, Mr. H. Whitworth, Mr. H. Phillips, and Signor Lablache.

The band and choral forces will consist of four hundred The members of the orchestra are principally performers. selected from the Royal Italian Opera corps. Mr. H. Blagrove is appointed leader-an appointment of which none will be found to complain.

The choral band, numbering two hundred and seventy, will comprise the Norwich Choral Society, the Ladies Choral Society, assisted by the chorus of the Ancient Concerts, and

Exeter Hall.

Mr. Benedict will be the conductor, as in 1845. The appointment of this admirable and conscientious musician is entitled to the highest commendation. The committee could not have selected a gentleman more fitted by his great abilities and experience for the duties of conductor. We look upon it as one of the great features of the festival that so able and judicious an artist should preside over the orchestra. Mr. Benedict is deeply versed in the several schools of composition; he is a thorough and profound German in art. He feels the power of the great masters with the sympathies of a poet, and none know better how to develope their meaning. Himself a composer of high excellence, he is sensibly alive to their beauties, while his great experience teaches him by means of his orchestra to give life and reality to their thoughts. If the Norwich and Norfolk Festival does not prove complete at all points it will be from no want of talent, or lack of industry, on the part of Mr. Benedict.

The morning performances, the most important in the Festival, commence on Wednesday, Sept. 13th, with The Christian's Prayer, by Spohr; the solos taken by Madame Castellan, the Misses Williams, Mr. Lockey, Mr. Whitworth, and Mr. H. Phillips. Alboni sings two arias: the well known "O salutaris hostia" of Cherubini; and, with chorus, the "I Cieli immensi" of Marcello. Lablache gives Mozart's "Possenti Numi," with chorus; and Viardot Garcia sings "Ye sacred Priests," from Handel's Jephtha. The first part concludes with Rossini's "Carita" chorus, the solos by Viardot

Garcia, Alboni, and Castellan.

The second and third parts will be devoted to the performance of The Creation, the solos being allotted to Viardot Garcia, Castellan, the Misses Williams, Mr. Sims Reeves, Mr.

Lockey, and Mr. H. Phillips.

The second morning performance will take place on Thursday, when Mendelssohn's Elijah will be given. The solos are assigned to Viardot Garcia, Castellan, Miss A. Williams, Miss M. Williams, Miss Byers, Mr. Sims Reeves, Mr. Lockey, Mr. J. B. Roe, Mr. Whitworth, and Mr. H. Phillips.

On Friday, the third morning performance will be given: this consists of Mozart's Davidde Penitente, and Handel's Israel in Egypt, as originally composed. The solos in the former are given to Madame Castellan, Miss A. Williams, Miss M. Williams, Mr. Sims Reeves, Mr. Lockey, and Mr. H. Phillips; in the latter to Viardot Garcia, Madame Castellan,

Miss A. Williams, Miss M. Williams, Mr. Sims Reeves, Mr. Lockey, Mr. Whitworth, and Mr. H. Phillips. The whole of the choruses will be restored, and Mendelssohn's organ accompaniment will be used.

The selections for the evening concerts are made on a scale of unparalleled excellence, and reflect the highest credit on Mr. Benedict's taste and judgment. Indeed, looking over the concerts named in the prospectus, we hardly remember ever to have seen schemes so admirably made out, and so entirely free from objection, if we except those issued at the Festival of 1845, when Mr. Benedict conducted for the first time. It would seem that the Committee has not overlooked the immense services rendered by the conductor on that important

The first evening concert takes place on Tuesday, and will therefore precede the first morning performance. The first part commences with Beethoven's symphony in F. No. 8, and is followed by a miscellaneous selection, the principal part of which is taken from the Matrimonio Segreto. The characters will be thus assigned:—Carolina, Castellan; Lisetta, Viardot Garcia: Fidalma, Alboni; Paolino, Mr. Sims Reeves; Il Conte, Mr. H. Phillips; Geronimo, Lablache.

Part second comprises a grand selection from the Nozze di Figaro, in which Viardot, Castellan, Alboni, Miss A. Williams, Mr. Lockey, Mr. Whitworth, Mr. H. Phillips, and Lablache

At the second evening concert on Wednesday the Walpurgis Night will be given entire in the first part, and will be followed by a miscellaneous selection, embracing all the vocal strength. The second part will be devoted to a selection from the Clemenza di Tito, and a miscellaneous selection.

The third and last concert commences with Haydn's symphony in C minor, and is followed by a miscellany, and a selection from Fidelio. The characters in Fidelio are thus allotted:—Leonora, Viardot Garcia; Margaret, Miss A. Williams; Florestan, Mr. Sims Reeves; Jacquino, Mr. Lockey; Rocco, Mr. H. Phillips; and Pizarro, Mr. Whitworth. The second part opens with Mr. Benedict's overture to the Crusaders, and is succeeded by a miscellaneous selection, the whole winding up with "Rule Britannia" in grand chorus, and thus concludes what we expect will prove one of the most splen-did and complete musical festivals ever held in the provinces. On Friday evening a grand dress ball will be given, for which

M. Jullien's band is engaged with Mons. Jullien as conductor. The profits to be derived from the Festival, it may be as well to state, will be divided between the Norfolk and Norwich, the West Norfolk and Yarmouth Hospitals, and some of the minor charitable institutions of Norwich.

TESTIMONIAL TO MR. ELLA.

Wz have already noticed the organizing of a new society, composed entirely of amateurs of the aristocracy, to perform dramatic music, and our readers have seen three interesting programmes, published by us a fortnight ago, comprising selections of the most complicated music, from Guillaume Tell, the Huguenots, and other lyrical works. It gives us pleasure to record the handsome manner in which the family at whose house the above parties were given, have shown their appreciation of the disinterested assistance of Mr. Ella, who has been presented with a valuable piece of plate, by the Right Hon. Sir George, Lady Clerk, and all the members of their family, "as a proof of their regard, with thanks for the time and trouble he has devoted to their amusement." Such testimonials to professional aid are the more grateful

OPERATIC STARS.

NO. XII.

VIARDOT GARCIA,

Our notice of this great artiste was postponed until we had a full opportunity, after repeated performances, of assuring ourselves of her merits and special excellencies. - The reputation Pauline Garcia had established on the continent was received by us with due deference; but we could only feel qualified to criticise her powers and capabilities after close attention to, and accurate observation of her singing and acting. Her first appearance in the Sonnambula satisfied us as to her genius and acquirements, both lyric and histrionic; but the music of Amina was hardly suited to exhibit her vocal qualities to the best advantage. Pauline Garcia's voice is a decided contralto, and the upper register, which is chiefly formed by art, is sometimes suggestive of effort. Her flexibility also seems derived from education, and does not revel in that natural ease and flow so remarkable in other singers, such as Alboni, Giulia, Grisi, and Persiani Her performance in Amina, from the above counter-acting causes, did not entirely satisfy those who, pinning their faith upon mere vocal excellencies, expected nothing short of perfection from the sister of Malibran. They did not remember that Malibran herself, undoubtedly the greatest singer the world ever saw, fell short of vocal perfection, and that on occasions, her voice was deficient in sweetness and purity. It need scarcely be named, that voice alone, however excellent and cultivated, cannot make the great singer. Without intellect and art, the possessor of the most delicious organ dwindles down to a mere vocalist. Possessed of these a singer but moderately endowed by nature may become an artist of the highest order. We need only instance Pasta and Velluti to prove what we assert. There is even something beyond intellect and art required to constitute the great singer. Sensibility is demanded to bestow life and reality on the exercises of the intellect, and judgment to guide art in its purposes and its direction. We have heard singers gifted with incomparable voices, and with art that was a matter of wonderment to the judicious, yet who, from the lack of sensibility failed to touch the hearts of the listeners with more than a feeble delight. We have known, on the other hand, singers endowed with sensibility who, from the want of judgment, overleapt the modesty of nature, and by extra-vagance made void the brightest talents and the finest art. It is the union, in an eminent degree, of sensibility and judgment that singles out Pauline Garcia from among the greatest artists, and gives her the power of creating such astonishing effect on her audience.

Pauline Garcia's voice is of unusual compass, extending to nearly three octaves. The upper section, or the soprano part, as we have said, is formed chiefly by art, and is by no means the best portion of the voice. The middle and lower notes have great beauty, and possess a quality singularly sympathetic and touching. No singer we ever heard, with the exception of Malibran, could produce the same effect by means of a few simple notes. It is neither by the peculiar power, the peculiar depth, nor the peculiar sweetness of these tones that the sensation is created, but by something indescribable in the quality which moves you to tears in the very hearing. Art, doubtless, does much in this respect. Such singers as Malibran and Viardot know how to produce the best tones, and to use them in the best manner. They do not sing too much. They attend to

the notes. They speak while they sing, and do not let the meaning of the poet escape them in interpreting the musician.

Pauline Garcia's declamation is grand and magnificent. In the severe and classic school of singing she certainly has no superior in the present day. She shines pre-eminently in the music of Mozart, of Gluck, of Handel, and Beethoven. The florid graces and embellishments of the modern Italian school, though mastered by her with ease, do not appear consonant to her genius. So great an artist must necessarily be a perfect mistress of all styles of singing, but her intellect evidently inclines her to the severer and loftier school. For this reason her performance of Amina in the Sonnambula did not create the same sensation as her Valentine in the Huguenots. The music of the former is light and brilliant, and a very moderate singer, with some natural endowments, may produce a great effect therein-we witness this too frequently-but in Valentine an artist of the highest powers is required, and no one under can attempt the character with the smallest chance of success. Pauline Garcia's Valentine may rank side by side with Pasta's Medea, Malibran's Fidelio, and Grisi's Norma. It is a performance conceived and realised with great fidelity and extraordinary power. Her singing is pure, chaste, and splendid, and by its very plainness, approaches nearer to the sublime than if she had used a world of cadenzas and roulades. In Valentine, the best part of her voice is used, and tells with immense effect throughout the piece. No singing we ever yet heard surpasses her cantabile morceau in the duet with Marcel in the Huguenots, nor the recitative preceding the meeting with Raoul in the fourth act, and the grand duet after the "Blessing of the Poignards." In the last act, she has scarcely lungs enough for all the vociferation the music requires. It would demand the terrific power of a Grisi to do any thing like justice to this tempestuous and overwrought scene. As an actress, Pauline Garcia is entitled to no less praise than as a singer. Although we have seen her in two characters only, we have witnessed enough to satisfy us that she is a tragic actress of the highest excellence. Whatever doubt might have arisen on this head among the sceptical after her performance in the Sonnambula, was entirely set aside by her grand achievement in the Huguenots. Her acting in the third and fourth acts was a masterpiece of dramatic skill, and in the scene with Raoul was transcendantly great. So much passion, intensity, fervor of feeling and delicacy, developed with such exquisite art, has been parely indeed witnessed on any stage.

In comedy, we have heard Pauline Garcia landed to the skies, but have been able to gather our own opinion only from the comic duo from the Prova d'un Opera Seria, which she sang and acted with Tamburini on several occasions, and which proved for several nights an attractive feature in the performances at the Royal Italian Opera. From this brief scene we were enabled to tell that Madame Viardot had great imitative powers, and that in comedy, her deportment was perfectly easy and lady-like. Furthermore, we could not vouch for. We are, however, informed by some undoubted judges who have repeatedly seen Pauline Garcia in buffa parts, that she is no less great in comic opera than in tragic, and that her performances in the Barbiere, the Matrimanio Segreto &c. &c. are of surpassing excellence, Well, we shall take the judges at their word, but we cannot expect our readers to do alike. The advent of this great artist to the Royal Italian Opera constituted the most important feature of the London musical season. So much had been reported of her in the foreign journals, so highly had she been extolled, the expression of the words no less than to the expression of such triumphs and successes had she achieved, and so much had

been expected from the promises she held out when some seven or eight years ago she first appeared at Her Majesty's Theatre, that public expectation was literally on the tenter hooks, and the result of her coming was looked forward to with the greatest anxiety. From unexpected causes which greatly militated against the success of her first appearance, Pauline Garcia did not realise the fondest anticipations of her warmest admirers. It is not necessary to allude to these causes. The great artist has now taken the fullest revenge on such of her auditors as from lack of faith, on a first hearing, would not pledge themselves to her supremacy, by making them acknowledge she is entitled to a niche in the same temple with Pasta, Malibran, and Grisi, the three mightiest luminaries of the lyric drama.

In person Madame Viardot Garcia is slight and rather tall. Her carriage is elegant and easy. Her countenance, which, like Malibran's, partakes something of the Moorish character, is full of fire and intelligence, the forehead being indicative of

great mental powers.

In general accomplishments, Pauline Garcia surpasses any singer of the present day. She is an admirable musician, and composes with great fluency. She is an excellent pianist, and accompanies herself in public, after the manner of her sister. She can read any music at sight. She speaks and sings in the Italian, German, French, Spanish, and English languages; -in short, Pauline Garcia is the veritable sister of the immortal MALIBRAN. DESMOND RYAN.

LESSING'S DISSERTATION ON ARISTOTLE'S DEFINITION OF TRACEDY.

Extracted and Translated from the Hamburgische Dramaturgie.

«Εστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος χούσης, ἡδυσμένω λόγω, χωρὶς ἐκάστου τῶν ἐιδῶν ἐν τοῖς μορίοις, δρώντων καὶ ὀυ δι ἀπαγγελίας, δι ελέου καὶ φόβου περαίνουσα τὴν τδών τοιόυτων παθημάτων κάθαρσιν.—Aristotle.

Tragedy, then, is an imitation of some important and entire action, having a certain magnitude,-with embellished diction-with different forms in different parts-represented by means of agents and not by narrative ;-effecting through pity and fear the purification of such passions.

(CONTINUED PROM PAGE 484.)

Bur we have still to anticipate one objection. If Aristotle had this conception of the passion, pity, that it must necessarily be combined with fear for ourselves, why was it necessary to make special mention of fear also. The word pity already included fear in itself, and it would have been enough if he had said tragedy by exciting pity should effect the purification of our passion. For the addition of fear says no more, while it also makes his intended meaning wavering and uncertain.

I reply, that if Aristotle merely designed to teach us what passions could and should be excited by tragedy, he certainly could, and doubtless would, have spared himself the addition of fear; for never was philosopher more sparing of his words than Aristotle. But he wished to teach us at the same time what passions should be purified in ourselves by means of the passions excited by tragedy, and with this view he was obliged to make special mention of fear. For although, according to him, the passion of pity can arise neither in the theatre nor out of it, without exciting fear for ourselves ;-although, I say, this fear is a necessary ingredient of pity, still the converse of this proposition does not hold good, and pity for others is no ingredient of fear for ourselves. As soon as the tragedy is over, our pity ceases; and of all the emotions which we have felt nothing remains but the probable fear, which the calamity pitied has called forth for ourselves. This we take away with us, and since, as an ingredient of pity, it has helped to purify pity, so does it now, as a continuing passion, help to purify itself. Hence to show that it could do this-nay, actually did it-Aristotle was obliged to make especial mention of it.

Unquestionably Aristotle did not intend to give a strict logical definition of tragedy. For without confining himself to the essential qualities, he has taken in various contingent ones, this being rendered necessary by the usage of his time. However, setting these aside, and reducing the remaining characteristics one into the other, we have a perfectly accurate explanation left, viz., that tragedy, in a word, is a poem which excites pity. According to its genus, it is the imitation of an action, like epopæia and comedy; but according to its species it is the imitation of an action that may excite pity. From these two conceptions all the rules of tragedy may be perfectly deduced, and even its dramatic form may be determined from them.

Doubts may be entertained as to this latter point. At any rate, I cannot name a critic who has ever thought of making the experiment. They all take the dramatic form of tragedy as something traditional, that is because it has once been so, and that is left, because it is found good. Aristotle alone has penetrated the cause, but has rather pre-supposed it in his explanation, than plainly set it forth. "Tragedy," says he, " is the imitation of an action, which, not by means of narrative, but by means of pity and fear, effects a purification of these and the like passions." Thus, word for word, he expresses himself. Who can refrain from surprise at the strange antithesis: " not by means of narrative, but by means of pity and fear?" Pity and fear are the means employed by tragedy to attain its ends, and "narrative" can only relate to the manner of employing, or not employing these means. Does not Aristotle seem to have made a sudden leap here? Does not the proper antithesis to narrative, viz., the dramatic form, seem

manifestly to be wanting?

But what do the translators do with this hiatus? One carefully goes round it, while another fills it up, but only with words. All of them find nothing in it but a negligent construction, to which they do not feel themselves obliged to adhere, if they only give the sense of the philosopher. Dacier translates, "D'une action-qui sans le secours de la narration, par le moyen de la compassion et de la terreur," &c.; and Curtius, "Einer Handlung, welche nicht durch die Erzählung des Dichters, sondern (durch Vorstellung der Handlung selbst) uns, vermittelst des Schreckens und Mitleids, von den Fehlern der vorgestellten Leidenschaften reinigt." Oh yes!—very good! Both say what Aristotle means, only they do not say it just as he said it. But, however, this "just as" is of some importance, since there is no mere negligent construction. The matter, in short, is this :- Aristotle remarked that pity necessarily required a present evil; that we do not sympathise, or at least not nearly so much, with an evil that is long past, or that stands in the remote future, as with a present one; and that it is therefore necessary to imitate the action by which we would excite pity, not as past—that is to say, not in the narrative form-but as present-that is, in the dramatic form. This alone—that our pity is moved little or not at all by narrative, but almost solely by actual contemplation, -this alone,

[&]quot; "Of an action which, not by the narrative of the poet, but (by representation of the action itself), purifies us by means of terror and pity from the faults of the passions represented." It must be borne in mind that Lessing's own interpretation is peculiar.

I say, justified him, while giving his explanation, in setting down the thing itself, instead of the form of the thing; because this thing is capable only of this one single form. If he had deemed it possible for our pity to be moved by narrative also, he would certainly have left a terrible gap, by saying, "not by narrative, but by pity and fear." But since he was convinced that pity and fear in imitation are to be excited by the dramatic form alone, he could allow himself the hiatus for the sake of brevity. With respect to what I have said, I refer to the same ninth chapter of the second book of Aristotle's "Rhetoric."*

* "Since sufferings that appear close to us excite pity, but those which happened a thousand years ago, or are about to happen a thousand years hence, being neither hoped for nor remembered, either excite no pity at all, or at any rate do not excite it to the same degree, it is necesary that those who employ gestures, and vices, and dress, and all that belongs to histrionic art, are more likely to excite compassion."

(To be continued.)

SONNET.

NO. XCV.

INDIAN PANTHEON, V.

VISHNIPS DREAM.

On! dost thou think that slumber is repose,
Which generates a world of ill and good?
The calm of one who on himself must brood
Till to the core he feels creation's throes.
That is my sleep—that when my eyelids close
New countless forms rush from me in a flood,
Not even by myself to be withstood,
Till fix'd, it to a mighty prison grows.
To say that things are nought, thou call'st them dreams;
Yet e'en thy dreams most heavily can sit
Upon thy soul, till scared by light of day.
But Vishnu's dream is not a thing that seems;
Forc'd by his own deep law he fashions it,
Another self—that will not pass away.

N. D.

* Vishnu is supposed to speak. The sonnet may be considered a kind of answer to xcr. (Vishnu Sleeping).

ON THE TWELVE PROGRESSIVE CADENCES.

(To the Editor of the Musical World.)

Sir,—Theoretical works treat the subject of cadences in a manner unworthy of its importance. On the one side, they omit half their number, and on the other, no system is laid down which shows their origin. What is still more astonishing, this subject has suggested no rule, or guide, by which, not only the best progressive harmonies are obtainable, but those, too, which more suitably link together, or lengthen, musical ideas.

Progressive cadences are formed on chords that subtract and add one and three. This will be better understood by examining the four following tables, the figures of which represent the degrees either of the major or minor. The cadences used in classical music are named after the principle here adopted that discloses them, which renders them easy to commit to memory.

This sign;, signifies that no cadences are used on those degrees of the scales. This sign +, signifies that cadences are seldom used on those degrees.

BY SUI	BTRAC	TING	ONE.			BY	ADDIN	6 0	NE.
From	II.	to	I.+	0111	. 1	From	I.	to	11.1
**	III.	**	11.1				II.	29	111.4
**	IV.	**	111.1	1		· 80,000	III.		IV.+
**	v.	**	IV.		- 111	***	IV.	**	V.
**	VI.	**	V.	11/19	15 (4)		v.		VI.
**	VII.	**	VI.			**	IV.		VII.‡
	1.		VIII	61,11		10 40	VII.		L

BY SUBTRACTING			THREE.			BY ADDING THERE.				
1	rom	IV.	to	1.	1		From	L	to	IV.
	99	V.		II.+			20	11.		v.
	19	VI.	*	111.1				III.		VI.+
		VII.	29	IV.1		7 2 10	80	IV.	89	VII.
		I.	39	V.	111		**	V.	89	I.
		II.	8.9	VI.				VI.	**	11.2
		111.	20	VII.‡			11	AII'		uri

NAMES OF THE TWELVE PROGRESSIVE CADENCES.

From	V.	to	IV	Broken.
**	IV.		V	Inverted Broken.
**				Interrupted.
	VI.		V	Inverted Interrupted.
**				Soft Interrupted.
,,				Soft Final.
**	IV.	111	1	Plagal.
20	1.		IV	Inverted Plagal.
80	II.		v	Independent Half,
	V.		I	Final.
				Inverted, Final or Half.
	II.	**	VI	Independent Interrupted.

The term soft is used because on the VII. degree of the major and minor scales stands a diminished triad, which is a soft and sweet one. The term independent is used when no cadence is found in its inversion; thus, II. to V. is the independent half; but V. to II. is seldom used, and, therefore,

requires no name. It becomes evident that chords progressing in the manner shown by the above four tables are the best and most decided in their effect, and may, at the will of the composer, terminate a phrase. From this fact we learn, also, that chords, by subtracting and adding two, are not decided, and do not terminate a phrase; but, on the contrary, tend to continue it. Thus, then, the cadences may be esteemed the primary progressions, and those, by subtracting and adding two, secondary progressions. This information lays open a field for much inquiry, inasmuch as it shows what harmonies best lend themselves to the continuation and termination of musical ideas. By a systematic treatment of cadences (not, however, to be found in any theoretical work extant), the best progressions of chords may easily be taught; and it is well known that half the ballad writers of our time are deficient in their treatment of progressive harmony, and prove their lack of it by employing only the tonic, dominant, and diminished seventh harmonies in most of their songs; thus rendering all their compositions as monotonous as they are of a continued sameness, both in harmony and construction generally.

I beg leave, Mr. Editor, to state, that as the system of cadence, as here developed, is quite my own, I shall consider it unhandsome of any theorist to publish it as the offspring of his own invention, for scientific subjects do not come to me by chance, but by much reflection and time. When I publish my next work I shall then give a more copious insight into the study of progressive harmony, as connected with cadence and sequence: this letter, therefore, may be considered only as being a general outline of the subject, which, I trust, will meet with the approval of your musical readers.—I am, sir, your's truly,

P.S.—Mr. Asputl observes, in his second letter, "On keys and modulation," that "there are but two kinds of modulalation, viz., modulation in the key, and modulation out of the key." I am quite at a loss to understand the first kind of modulation. Is, then, proceeding from one chord to another in the same key, modulation? If so, then proceeding from one note to another in the same key is modulation likewise; but, surely, no one would argue that it was so. I as little comprehend how a "chromatic species" can occur on the tonic

and dominant harmonies, for if either of these chords be chromatically aftered, they no longer remain tonic and dominant harmonies. The term, "accidental chords," is, to say the least of it, unlucky; and, I trust such chords seldom slip into a composition, for they may do some injury to the non-accidental chords. Why continue a round of vague and unmeaning appellations in a noble science, and one which is sufficiently intricate without adding to it unscientific terms? That others do the same, offers but a poor excuse to a man of reflection. Mr. Aspull's method of accounting for the various chords seems as if he took for granted that the rules of art should oppose the ear and understanding of man: others commit the same fault, but why should we follow the steps of confused theorists, whose laws are broken by men of genius, and, when seeing their mistake, nick-name broken laws, "licenses?

GUILLAUME TELL.

THE production of this chef d'œuvre, with the magnificent musical resources of the Royal Italian Opera, is anxiously expected by the musical world. One great fact has been discovered, rather late for the benefit which the spirited directors ought to reap by their outlay, viz., that the taste and intelligence of the really English musical public may safely be appealed to, in the performance of the more advanced works of the lyrical drama, where the graphic delineation of character demands upon the singing and action of the most intellectual class of artists. Hence, if the grand works of the German and French opera were, alternately with the best Italian works, to engage the talents of the eminent Italian vocalists, we should partake of an entertainment that has never been equalled in Europe, combining the surpassing beauty of the Italian vocalization with intelligible libretti, demanding studied attention to action, and the perfect execution of a splendid body of chorieters and instrumentalists.

We reprint a short analysis of Guillaume Tell, obligingly sent to us by Mr. Ella, originally published for the Saltoun Club, when under that professor's direction, for many years. All the action and incidents of the opera will be found enumerated, and the analysis may possibly be found an interesting guide to the enjoyment of the performance at the Royal Italian Opera, by those unacquainted with the progress of the plot.

DRAMATIS PERSONA.

Soprani.

MATHILDE (Princess), in love with Arnold. JEAN, Tell's son. HEDYIGE, Tell's wife.

Tenori.

ARNOLD, son of Melcthal. Rodolf, an officer in Gesler's army. A Fisherman.

Bassi.

GUILLAUME TRLL, a Patriot. GUALTIER, ditto.
MELCTRAL, ditto, father of Arnold. LEUTOLD, a Swiss Peasant. GESLER, the Governor and Tyrant.

Coro. Swiss Peasantry and Soldiers.

In addition to the principal scenes taken from Schiller, is the episodical interest of Arnold's passion for a Princess of Gesler's family. By this license of the poet, the composer has had occasion to vary the character of his music, and evade the monotony of an uninterrupted repetition of patriotic senANALYSIS OF THE MUSIC AND ACTION OF GUILLAUME TELL.

INTRODUCTION-Scene 1.

No. 1 .- Chorus. Peasantry decorating the dwelling of "trois nouveaux

menages" with garlands.

No. 2.—Romance and Quartet. A fisherman reclining in his barque invites the timid maidens to enjoy the pleasure of a voyage near the torrent of Schachental. Hedvige and Jean (Tell's wife and son) reproach the fisherman for his contempt of danger; and Tell, with a troubled spirit, deplores the enslaved condition of his country, and medi-

No. 3.-Ranz des Vaches and Chorus. The signal of Melcthal's approach, and delight of the Swiss on beholding their venerable neighbour supported by his son Arnold. Melcthal is chosen to preside over the

nuplial ceremony.

No. 4.—Solo, Sestetto, and Chorus. Melcthal's address to the peasantry, to celebrate "Le travail, l'hymen et l'amour." No. 5 .- Tutti. Joy of the peasantry.

No. 6.—Duet. Arnold, on the eve of quitting Tell to seek an interview with Mathilde, is questioned on the subject of "his hesitation and pallid look." Tell's abhorrence of Gesler's tyranny, and Arnold's passion for Mathilde, are expressed throughout this composition with requisite melodies. The music of the chase is identified with the hunters of Gesler's party at a distance.

Scene 3.

No. 7.—The distant music of the peasantry coming to the fête.

No. 8.—Recitative, Symphony, and Prayer. The nuptial ceremony,

No. 9.—Melcthal's benediction.

No. 10.-Chorus and Waltz.

No. 11.—Dance of the three newly-married Swiss.

No. 12.—Symphony and Chorus. Archery fête, at which Tell's son carries off the prize, and receives the congratulations of his neighbours

Scene 5 .- Finale to Act the First,

No. 13.—Chorus. An old peasant, hotly pursued by Gesler's soldiers, for having revenged the abduction of his daughter, supplicates Tell to convey him across the torrent of Schachental. The Swiss rejoice at the safe arrival of Tell on the opposite shore, and are rebuked by the enraged

sale arrival of the opposite snore, and are recorded by the enraged soldiers, disappointed of their victim. Altercation ensues.

No. 14.—The Swiss kneel and implore the protection of their patronsaint.

No. 15.—The soldiers, unable to elicit from the Swiss the name of the traitor, seize hold of Melcthal as an hostage, which occasions a conflict

between the peasantry and soldiers.

ACT II .- Scene 6.

No. 16 .- Chorus of hunters returned from the chase No. 17.—The curfew, and the shepherds driving their flocks to the folds

No. 18.—Recitative and Romance. Mathilde, having quitted the chase, seeks an interview with Arnold, expressing her love and gratitude towards him who had once rescued her from peril among the mountains. No. 19 .- Duet. Mathilde and Arnold.

No. 20.—Trio. Tell accuses Arnold of holding communion with a person from the Tyrant's camp. Walter, an old patriot, informs Arnold of the fate which has befallen his aged father, assassinated by command of Gesler. Tell reveals to Arnold his project of assembling, at midnight, the Cantons of Unterwald, Schwitz, and Uri. The three patriots join hands, swearing "Independence, or Death."

Scene 9 .- Finale, Act II.

No. 21 .- Symphony and Chorus of the Canton of Unterwald. Their ignal, approach, and welcome.

No. 22.—Ditto, the Canton of Sch No. 23.—Ditto, the Canton of Uri. -Ditto, the Canton of Schwitz.

The sombre character of the first, the pastorale of the second, and the

imitative accent of the rowing across the lake of the third chorus, are in the highest degree worthy of no

No. 24.—The declaration of the three Cantons.
No. 25.—Tell's Address—Walter's appeal to their patriotism—Arnold's demand of vengeance for his father's death, are responded to by the

assembled Cantons.

No. 26.—Tutti. The oath. The hour approaches for their separation; and a general shout "To arms!" terminates this magnificent scene, unparalleled in the dramatic productions of modern composers.

ACT III .- Scene 10.

No. 27.—Scene and Air. Mathilde, agitated by the news of Melcthal's death, foresees the danger that threatens to sever her for ever from her lover. Arnold hears the approach of Gesler, and reluctantly threatens to quit Mathilde,—the latter re-assuring him of her distress; they ultimately part.

No. 28 .- March and Cherus. On the Place d'Altorf is fixed a trophy of arms, surmounted with the cap of Gesler, before which the peasantry are required to incline their heads.

No. 29.-Tyrolean dance and chorus.

No. 29.—Tyrolean cance and chorus.

No. 30.—Quartet and Chorus. Tell and his son having refused homage to the trophy, are seized by an officer, and brought into the presence of Gesler, who is informed of his renown as an archer, and his skill as a pilot. The soldiers exult in their discovery—Gesler threatens to punish Tell—the latter entreats his son to revenge his fate.

Scene 12:

No. 31.—Gesler informs Tell that he must prove his skill in archery by shooting at an apple placed on the head of his son. The Swiss mur-

. Scene 13 .- Finale, Act III.

No. 32.—Cavatine. Tell embraces his son, and supplicates the Deity No. 33.—Chorus, Recitative, &c. Tell succeeds in hitting the apple-

the Swiss rejoice—Gesler, the tyrant, is again foiled. Affecting interview between Tell and his son, whose embrace occasions a reserved arrow to fall from the habiliments of Tell. Gesler demands of Tell the object of his secreting the reserved arrow, and is told that, had his son's life been sacrificed by the penalty, the reserved arrow should have rid Switzerland of a tyrant in revenge.

No. 34.—Quintet and Chorus. Tell is again taken prisoner, and condemned. Mathilde implores elemency of Gesler.

No. 35.—Tutti. Tell and the Swiss exclaim, "Anathème à Gesler."

a revolt ensues.

ACT IV .- Scene 14:

No. 36.—Scene and Air. Arnold, at the threshold of his father's habitation, bewails the calamity that has befallen its venerable occupant. The Swiss approach, and cry "Vengeance for Tell?" Arnold, aroused, joins the patriots, who depart in hot pursuit of Gesler and his soldiers.

No. 37.—Storm and Prayer. In conducting Tell on the lake to the fort of Kusnacht, a storm threatens to engulph the crew. Tell's wife,

for of Kusnach, a storm threatens to engulph the crew. Tell's wife, Mathilde, and the female peasantry, offer up a prayer for Tell's safety.

No. 38.—Alarmed by the dangers which surround them on the lake, Tell having been intrusted as pilot, succeeds in approaching the shore, and escapes. The soldiers give him chase. Tell, secreted behind a rock, takes aim at Gesler, and kills the tyrant. Recognition between Tell and fils wife. Walter's surprise at Tell's success.

No. 39 .- The rejoicing of the Swiss,-" Honour to our Liberator."

No. 40.—Chorus. The storm subsides—the sun shines on the lake—each Canton sending forth its thousands, in boats, in gay attire, chanting the Ranz des Vaches, Peace, Liberty, and Thanksgiving,—the patriots contemplating the scene with gladness and fervent gratitude to the

Almighty.

The dissonant harmony which is introduced in this last chorus, is

The dissonant harmony which is introduced in this last chorus, is

for the absence of the venerable Melethal, who so fervently wished to outlive this predicted moment of Liberty!

Mr. Ella is perfectly right. The greatest expectation prevails in the musical circles of London respecting the production of Rossini's magnificent work, which it is anticipated will even surpass the getting up of the Huguenots itself. Some murmurs, vague and uncertain, flying reports, whispers that fleet on sombre wings, have reached our unbelleving ears, that sacrilegious excision is about to be committed on Guillaume Tell, at the Royal Italian Opera. In short, it is given out, in bated breath, that the ballet music is to be shorn of all its splendour-cut, hashed, and broken in patches. It is impossible! What! not give Guillaume Tell in its entirety and integrity? lay impious hands on one of the chefs-d'œuvres of music-of all art! We cannot believe it. The management of the Royal Italian Opera durst not attempt such a sucrilege, after all they have done to uphold the great works of the great masters, and after the multitudinous promises they have let go forth to the world, that they would persist in representing operas as they come new-lighted and perfected from the imagination of the composer. We cannot afford to lose ONE note of the ballet music. Were such a thing aimed at hundreds would cry shame from the very heart of the theatre. The ballet music in Guillaume Tell is the most exquisite of the kind ever written, and every note of it is a pearl of price. Better far it were for the directors to forego the representation of Guillaume Tell altogether than suffer one bar to be cut out. But we repeat we cannot believe it-it is impossible. DESMOND RYAN.

MUSIC AT BIRMINGHAM.

(From a Correspondent.)

THE fourth season of our Choral Society concerts began last night, under the most brilliant auspices; our large Town Hall being filled to such an extent as we never saw before on a similar occasion. The vocalists engaged were Miss E. Lucombe, and Mr. Sims Reeves. Miss Lucombe was always a favorite with us, and as this was her first appearance here after her return to England, people, were very anxious to hear how far she had benefitted by her stay abroad. We thought both her voice and style much improved: she appeared to the greatest advantage in Handel's "Ye sacred priests," and in the second part in Pacini's "Il soave a bel contento," and Haydn's charming canzonet "Recollection." The impression made here by Mr. Sims Reeves, in March last, when travelling with M. Jullien, was certainly of the highest order, but his exertions of last night have raised him still higher in the estimation of the Birmingham public. Since the best days of Braham we never heard a finer piece of vocal declamation than his delivery of "Deeper and deeper still." The effect produced on the public by this splendid recitative was so great that they scarcely ventured to let their admiration out by applause; but when Reeves had finished the air, "Waft her, angels," there was one general outbreak, and he was most vociferously encored. We do not quite approve of the alterations Mr. Reeves allows himself to make in Beethoven's "Adelaide; and we were particularly sorry that he changed so entirely the beautiful finishing phrase : but in Wallace's ballad, "Adieu, fair land," and later in Donizetti's duet, from Linda, "Da quel chi," in which Miss Lucombe aided him with the greatest effect, he was very happy, and gained in both a general encore. The talented daughter of Mr. Stevens, the indefatigable secretary of the society, to whose

unremitting exertions we owe these concerts, assisted Miss Lucombe in Mendelssohn's beautiful duet, "I waited for the Lord," (Hymn of Praise) and Mozart's "Sull aria," with great success; nor must we forget to say a word of praise for the efficient manner in which the choruses were done. The orchestra was led, on this occasion, by our talented townsman, Mr. Alfred Mellon, and he acquitted himself most creditably. We never heard the orchestra go so well, although, with the exception of Messrs. Hausmann and Pratten, who sustained the principal violoncello and double bass parts with musician-like ability, and of Mr. Hersheim, of Her Majesty's Theatre, it consisted entirely of professors of Birmingham and the neighbourhood. Mr. Stimpson officiated as organist and chorus master with his usual efficiency.

HER MAJESTY'S THEATRE.

Affairs appear to be still flourishing at this great establishment. The house is crowded nightly, and there is an infinite clapping of palms.

On Saturday Mdlle. Lind essayed the part of Elvira in an

opera by Vincenzo Bellini, called I Puritani.

Bellini was a native of Italy. He wrote many operas, some of which achieved great popularity. Among those which took the firmest hold upon the European public, was I Puritani, which was written for and produced at the Theatre Italien, in Paris.

The original representatives of the principal parts were four well-known dramatic singers—Grisi, Rubini, Tamburini, and Lablache, by name. The success of the opera was immense, and Bellini was quite satisfied, although he died very

soon after.

I Puritani was subsequently produced in London, with the

same cast, and was quite as successful as in Paris.

Of the four celebrated singers for whom I Puritani was composed, one of them, Rubini, has retired from the stage; two of them, Grisi and Tamburini, are now engaged at a two-year-old lyrical temple in Covent-garden; and one of them, Lablache, is still singing at the theatre of Her Majesty, where the opera was first represented.

The cast of *I Puritani*, as now performed at Her Majesty's Theatre, only includes one of the originals; but that one, who has been justly styled "the great Lablache," although ten years older, is as young as ever, and acts and sings with the energy of unabated vis, of unattenuated stamina.

The other three parts are in new hands. Coletti, who has a strong finely-toned voice, and sings with immense power, is the representative of Ricardo (vice Tamburini). Gardoni, a young and handsome artist, with a voice like honey cased in silver, takes the tenor "role" of Arturo. Mdlle. Jenny Lind, a vocalist of great popularity, from Sweden, generally known as the "Swedish Nightingale" (the nightingales of the northern kingdoms, from Sweden as far as Lapland, have weiled voices), assumes the character of Elvira; and the magnanimous Lablache, the last of his race, continues to be the Giorgio. Thus much for the cast as it now stands.

The performance of the opera, in spite of the alterations from the original distribution of the parts, was creditable to her Majesty's Theatre. Balfe, a composer well known to fame who directs the band and presides over all the musical arrangements, had laboured so zealously that, in spite of many deficiencies of materiel, he obtained an ensemble in the choral, orchestral, and otherwise concerted music, that was pleasant to consider. Gardoni, the tenor, sang with the most exquisite tenderness and winning grace, much that he did recalling the finished expression of the retired Rubini, the Cincinnatus of

modern vocalists, who has abandoned the foot-lamps for the plough and spade, and sings as he digs with a rustic indifference to encores. Coletti, the barytone, put much vigour into his performance, and worked laboriously to produce a good effect. Lablache, the Stentor, sang as a god that spoke in thunder, his loud notes making the air tremble with multiplex vibrations.

But the attention of the audience was chiefly devoted to Mdlle. Jenny Lind, the Elvira of the evening. It becomes us to speak shortly on this head, space narrowing itself gradually into a point. So before standing-ground fails us let us state at once that, as a piece of acting, Mdlle. Lind's personation was more laboured and less natural, more studied and less effective than Grisi's; it had more of the teratological and less of the simplex munditiis. Mdlle. Jenny Lind's arms were oftener a-kimbo, but her heart was seldomer in her eyes; her action was, in short, less capricious than rectilinear, more trigonometrical than impulsive. Her conception, to conclude, was rather calculated than pschychical; development did not spread out from idea, as the tree from the kernel, but rather sprung wide of it, and afterwards clung to it as the parasyte that sucks the life out of a plant, or eschewed it as a centurion that disobeys an order.

The vocalizing of Mdlle. Lind on this occasion was, as the Morning Post says, remarkable for "novelty, perfectly palpable to attentive lovers of music." The "thrilling Eolian sounds imagined by the great vocalist to denote the internal working of the mind," which the Post also noted, we did not hear, and the "total loss of sensibility to external objects, the one solely loved once removed" also escaped us. Yet we were not deaf in either ear, nor were we inattentive in any sense. We also failed to appreciate what the Post wraps up in the

following cloud of words :-

[We requote the opening sentences of the paragraph, or

rather paraglyph].

"Nothing could exceed the charm of certain thrilling Eolian sounds imagined by the great vocalist to denote the internal working of the mind, and the total loss of sensibility to external objects, the one solely loved once removed. In her curious psychological exposition, by means of the voice, of a peculiar state of the heart and mind, there is a soul-stirring and heart-searching power, which, however refined in conception, must be consonant to nature, since it is immediately understood and moves every class of auditors to enthusiasm. We have only to add, in confirmation, that her reception last night was still more cordial than on any previous performance of I Puritani."

After this we have only to add that Madlle. Lind sang an adagio beautifully, bating some eccentric prolongations and divergencies of rythmus; and that in the famous polonaise, "Son vergin vezzosa," although the passages were somewhat smothered in slurs, and the notes were constantly, so to speak, swallowing each other up, was bis'd; and the mad cavatina, "Qui la voce," albeit the chromatic scales rushed pell-mell from the throat of the fair-haired songstress as a flight of grasshoppers from the mountains of Egypt, treading upon the heels either of other, and now and then drinking the wind of their own speed, was vehemently applauded. Altogether, however, in spite of all and everything, Mdlle. Lind's Elvira is her least happiest assumption, and will not add a cubit to the stature of her reputation. Encores, recals, bouquets, "ovations," &c., however, were as plentiful as black-berries on the hedges in October.

I Puritani was repeated on Tuesday and Thursday, and on each occasion was followed by Perrot's Les Elemens, in which Cerito, Rosati, and Marie Taglioni, with the pretty Ausundon and the satellites, danced themselves into the graces of every-

body present.

ROYAL ITALIAN OPERA.

THE fourth performance of the Huguenots brought a large congregation to the theatre on Saturday.

A scene from the popular ballet, La Sylphide, followed, in which the charming Lucile Grahn added another triumph to

the many she has already obtained.

The Lucrezia Borgia was given on Tuesday, but, to our thinking, with little policy. The enormous success of the Huguenots should not be trifled with in this manner, and we really see no use in successes if they are not followed up with repeated trials. It may be, perhaps, the object of the managers to provide as much novelty as they can, and to interchange their singers as much as possible in the performances, having so large and important a company at their disposal. This is, doubtless, an excellent apology, for (query) what would become of Grisi if the Huguenots were played to the exclusion of all other operas, and how would the subscribers have liked the Diva being omitted in the representations night after night? Nevertheless, as "put money in your purse" is the end and aim of every theatrical speculation, we opine this end and aim would have been more truly accomplished by the uninterrupted run of the Huguenots for eight or ten nights at least. Surely the managers could have had no idea of the real sensation the opera created, nor of the powerful impression made by Pauline Garcia and Mario. A success like that of the *Huguenots*, if properly worked, might have been made a mine of wealth. Judging, however, from the host of fashionables who attended on Tuesday evening, we should say that the management was perfectly right in repeating the Lucrezia Borgia, as the attraction had not decreased one jot. By referring to the lists of fashionables, given in the morning papers, of both Her Majesty's Theatre and the Royal Italian Opera, the reader will find that the proportion in numbers was at least three to two in the latter, although it was Jenny Lind's second appearance in the Puritani. Argal, the Lucrezia Borgia was repeated to some

purpose.

We have still another charge not less serious to lay at the doors of the directors of the Royal Italian Opera. Seldom, indeed, have we to find fault with the directors of this great establishment, but on the present occasion we really consider that they have fallen into the somewhat laudable crime of being too enterprising. In the very flush and heat of the victory gained by the Huguenots, they are going to produce Guillaume Tell, to pluck out the very eyes of its triumph. Yes, on Thursday next, Rossini's Guillaume Tell will be produced in a style of splendour and completeness that will fall nothing short of that conferred on Meyerbeer's great work, and for which we feel bound to return our deepest thanks to the management; for Guillaume Tell is an opera most dearly after our hearts, and stands second to no work in our poor judgment, saving the immortal Don Giovanni; but, notwithstanding, we fear the success of Guillaume Tell will nullify that of the Huguenots, or the Huguenots nullify that of Guillaume Tell. It is sometimes detrimental to be too wealthywe candidly confess we ourselves have never suffered much in this respect-and the managers of the Royal Italian Opera seem to us like the man in the valley of diamonds, who, when he was about to depart, did not know which diamonds to take up and carry with him, or which to leave behind him. Whether should he take up this large, rotund diamond, Grisi, with lustre all a-blaze, that blinds the gaze with its dazzling brilliancy; or this other, yelept Garcia-Pauline Garcia-less large, less radiant, but clearer and more polished; or this, the Alboni diamond, in size surpassing the Pit diamond-an

entire and perfect gem, in which not even the telescopic eye of a midge could discover the stightest flaw; or the Persiani jewel, small, but full of fire, and changing hues with every look; or the Castellan, a lovely and translucent stone of price; or the Corbari, that might grace an emperor's crown; or other lesser jewels, which, to leave behind and neglect, were a very sin and shame. Now, this is exactly the position of the directors of the Royal Italian Opera; they know not which diamond to take up, and think it—as it is natural to think—a very sin and a shame to neglect any single one, or leave it behind.

Well, the theatre has our best wishes, and we trust that the management is pursuing the best course for the interests of the establishment. Meanwhile we understand that Mr. Costa is occupied morning, noon, and night with getting up Guillaume Tell, which he is determined shall not fall below public expectation. All the music is to be done, and the ballets introduced will be given entire. This mighty work will, we believe, be heard in reality for the first time in this country. Let us fancy it will be performed as well as the Huguenots, and we may reckon on one of the greatest musical treats we ever enjoyed. But we must not anticipate least our hopes be

nipt in the bud.

The fifth performance of the *Huguenots* on Thursday was for the benefit of Madame Viardot. The house was crowded to suffocation in every part. The visitors were somewhat astounded on gaining the different entrances, by seeing large placards announcing the sudden illness of Mario, and the substitution of M. Roger in the character of Raoul. The management claimed the utmost consideration and indulgence of the audience for M. Roger, who, sooner than the opera should be changed, had undertaken the part at so very short a notice. Disappointment was depicted in every visage, and Mario was abused violently for daring to fall ill on such an occasion. Some even hinted that it was merely a freak of the great tenor's, and that his indisposition was but a pretence. We are quite satisfied that Mario would never give up the performance of Raoul unless he was hindered by some bodily cause, and that he could be induced to forego it by no pique, or momentary caprice. It is his greatest impersonation, and he knows it. Were it some such a part as Gianetto, in the Gazza Ladra, we might feel inclined to imagine that Mario did feign a catarrh or a colic; but for Raoul di Nangis-never.

M. Roger obtained a very flattering reception, and was met with every encouragement from the audience. He was much applauded in the romanza, which he gave with excellent effect, and was repeatedly cheered throughout the performance. We must not criticise M. Roger too closely in the performance of the arduous and trying part which he undertook at a moment's notice; nor must we overlook the position in which he was placed by assuming a character in which Mario had achieved so lately a success unequalled in his own brilliant career. M. Roger had still further difficulties to encounter; he had to sing in the French language, not having time to study the Italian; and, in addition, he had never played the part previously, though, of course, he had studied the music with a view to the Royal Academy. All things considered, M. Roger's performance must be pronounced a great achievement. In the second movement of the septuor in the Scena di Cartello, his splendid singing obtained a loud and unanimous encore. The manner in which he took the B natural and C sharp produced quite an electric effect. M. Roger shared largely in the enthusiasm excited by the grand duet in the third act, and was recalled four times with Pauline Garcia.

The performance of Pauline Garcia surpassed all her previous

efforts. She was in magnificent voice, and excited the audience on several occasions to an absolute furore. In the duet with Raoul, in the third act, she was applauded for upwards of three minutes, after making a descending chromatic passage of nearly three octaves in compass. It was one of those sudden and spontaneous bursts of acclamation which are rarely heard at the Opera, and which few singers have the genius or the art to elicit.

The recalls, and the bouquets, and the cheers were abundantly bestowed on the fair beneficiaire at the end. It is not necessary to refer to the general performance.

A Ballet Divertissement followed, in which Lucile Grahn and Mademoiselle Robert danced.

DRAMATIC INTELLIGENCE.

FRENCH PLAYS.—This theatre closed yesterday, after a season almost unprecedented in point of variety, and novelty of attraction. As we intend giving, next week, a recapitulation of past events, we shall confine our remarks at present to the novelties which have been produced since our last. Vestris 1 is a very neat and pretty piece, founded on an anecdote of the "Dieu de la danse" being grievously insulted by the Duke de Caraman. In an altercation which takes place between the Duke and the dancer, the nobleman inflicts a box on the car on his adversary. Vestris thirsts for vengeance, but the Duke refuses him satisfaction for the insult, and tears up his challenge, which he throws into the face of his second. In a fit of despondency the dancer resolves to leave France for ever—the only punishment which he considers at all equivalent to the outrage of which he is the victim. The Court has taken the alarm, and the Marquise de Pompadour resolves to bring about a reconciliation. She fails, however, in her object. The Duke is obstinate, and the dancer is overwhelmed with grief, when a challenge written by an English lord to the Duke falls into the hands of Vestris, who succeeds in obtaining a hostile meeting with his adver-sary, and is wounded in the hand. Delighted with the result of his duel, Vestris is himself again, and the breach made in his honor is further repaired by a handsome apology from his The part of Vestris was admirably sustained by M. Levassor, and that of the Marquise found a most lively and piquante representative in Madame Scrivaneck. The comic song of M. Levassor is a sort of burlesque description given by a certain old lady, who describes her reminiscences of a first representation of the Gazza Ludra, very much in the style of John Parry. This was done with infinite spirit and humour; the imitation of Lablache and Grisi were unmistakcable, and elicited roars of laughter.

An account of the benefit of M. Cloup, on Wednesday, on which occasion four of the most popular pieces of the Palais Royale repertory were performed, (the best and most laughable being the Sæur de Joirime, in which the delicious drollery of Alcide Tousez excited roars of laughter) will be found elsewhere—apropos, by the way, of the celebrated M. Vivier, whose extraordinary performance on the horn excited the utmost enthusiasm, and was the great feature of the evening.

J. De C.

THE WORCESTER FESTIVAL.

(From Borrow's Worcester Journal.)

We resume our preliminary notices, but must this week confine ourselves to a very few words. On Wednesday morning we have the lamented Mendelssohn's greatest work the Elijah, as revised by the composer subsequently to its

performance at Birmingham. On Thursday will be given the greater portion of Crotch's oratorio of Palestine, the first of the Creation, and an adaptation of Beethoven's Mount of Olives, in the form in which it was given here in 1842, and the festival closes on Friday with the Messiah. We shall have more to say on the subject of the music and the performers, when we have more space at command; at present we have a few words to say upon another point a point intimately connected with the well-being and success of these festivals, and upon which in no slight degree the continuance of their existence depends. It will readily be imagined that we allude to the Guarantee Fund which is being raised for the purpose of limiting the liability of the stewards; and although the sum already subscribed reaches a handsome amount, we regret to observe that there are comparatively very few names of our fellow-citizens in the list. As we have said on a former occasion, it cannot surely be difficult to prove to the trading and other resident classes, that their interests are deeply at stake in the prosperity of these meetings. Do they calculate the amount of capital put into circulation at these meetings by the strangers resident for the time, to say nothing of that expended by the inhabitants in their hospitalities? And do they reflect, that in the event of the latter portion not being spent here upon that occasion, it would, in all probability, pass elsewhere in search of similar pleasures? If they take all these elements of the matter into their consideration, even as they deal with other matters of business, we cannot but think that they will find it desirable to make every exertion in their power to prevent the abrogation of these meetings, and to maintain one of the most fruitful springs to their own prosperity. There can be no question, we presume, that the attraction of the Worcester Festivals has had its part in bringing so many private individuals and families into permanent or occasional residence at Worcester and its neighbourhood; and if all these things were appreciated at their real value, we do not think the classes in question would feel that they could be too strenuous in their efforts to continue that attraction, and to extend it; we look, therefore, to see their contributions to the Guarantee Fund, upon an appropriate scale, much more numerous than they are at present.

A LETTER FROM J. H. N.

To Bridgeman, Hannay and Edwards, of the " Puppet Show."

Gentlemen,—I am really grieved to see that you have, during the past week, been suffering from a severe bilious attack; allow me to recommend to your notice Cockle's pills. You have at last found that the silent comtempt dodge (to use one of your own pretty terms) wont answer; after divers conversations at the Casino and a certain "public" in Chandos Street, you have absolutely found courage to attempt to "strangle" me. I hope when this word was written none of you had a presentiment of your latter end. The idea of "strangling" me is a good joke—in fact, I may say the only good joke you ever made. Notwithstanding this desperate attempt of yours to strangle me, I am alive, as you will find out in time. The squabble between you and me, is simply this:—I accuse you of certain literary malpractices, such as inserting as original in the Puppet Show old cuts, used upwards of five years ago in the Comic Album, as well as pilfering foreign jokes, and presenting them to your readers as articles of British manufacture. These statements of mine, you know perfectly well were true, and you can't deny it.

You go on another tack, however. A barrister once had to argue a very bad cause; not knowing what to say for his client, he asked the party who engaged him what he should do:—"Why," answered the latter, "abuse the plaintiff's attorney." This is the pith of an old story; now does'nt it strike you, that your case resembles the barrister's ;-you can't argue in a bad cause, so you abuse me; the idea is good but it is old, and like many other good but old things, it becomes stale when used too often. This week I had very little time to waste, consequently I had'nt an opportunity of peeping at the Puppet Show, till it was too late to make any lengthy notice of your personal attack upon me, but I must say a few words respecting it. How you got to know my name, I neither know nor care; but like most of the wretched wouldbe punsters I have been obliged to know, you have attempted to joke upon it, and like them, your abortive attempts have proved failures-I expected better things from you, but like most of your friends, I am grievously disappointed. You say I am a bookseller, and as you state this as a fact, it is scarcely necessary for me to remark that it is an untruth. I am not a bookseller; I shouldn't be ashamed to own it if I was, for booksellers generally possess a deal of common sense and useful knowledge—articles totally unknown to the writers in the Puppet Show. You say the inhabitants of Liverpool are intelligent. You are right there, for I am happy to say that the Puppet Show's circulation is remarkably limited in that town. You say that my remarks have appeared in "an obscure publication;" but you have done your best or worst to annihilate that "obscure publication,—and supposing, for the sake of argument, that this falsehood of yours is the truth, dont you stand convicted of literary fratricide? As to my ignorance of English grammar, I am sorry for it, for it makes me, in a certain degree, like yourself. As to the Latin quotations, one of them is correct, and I believe the other also. I have no time at present to refer to the proper authority; for of course upon anything requiring an average amount of classical knowledge your opinion is not worth that of the poorest "charitable grinder" you can meet with in London. You may doubt the fact, but I can assure you that I have had an advantage over you; I have really been to school, and I regret you have not been so lucky; I doubt if all the profits of the Puppet Show, from its commencement to its nearly approaching decease, will ever be sufficient to pay for your education. This is a great pity, for a few months residence at a respectable academy, where you might pick up some gentlemanly acquirements, would be of the greatest possible advantage to you. You call me a "libeller"-another untruth. I scorn to be a libeller. Your present and future prospects possess no interest either for the public or for me; but time will prove if you possess the elements of vitality. The idea of calling me a "libeller" comes with a good grace from men who have, under the cover of secrecy, attacked more respectable men, and made more enemies than any other junta of penny-a-liners in the same lapse of time. If I have "libelled" you, I am sorry for it. Unwittingly (supposing that I am a "libeller,") I have been following the adage "set a thief to catch a thief;" or I may say that I have acted upon the Homcepathic motto (a little correct Latin) "Similia similibus curantur." Your pursuits have of course hindered you from gaining much information; but, notwithstanding, you may have heard of a little animal called a "skunk." When this animal is annoyed, it emits a feetid odour, which sickens and disguists the object of its fear, who, upon recovering, finds that the animal has made its escape. This animal reminds me of you-with this slight difference-you won't escape.

I will close these few hurried remarks by informing any one who cares for the information, that two cuts, with the words, "Union and Repeal," underneath them, in page 168 of the Puppet Show, said to be published on the 5th of August, 1848, may be seen at the end of an article, written by the late Laman Blanchard, in the Comic Album, published in the year 1843.

Good bye, old fellows! I hope you'll soon be better, and remain, yours as usual,

J. H. N.

REVIEWS OF MUSIC.

"Casta," Romance.—" L'enfant s'endort," Romance. E. VIVIER.
BRANDUS ET CO, Paris, Rue de Richelieu.

Two further specimens of M. Vivier's fancy and talent as a composer of light and graceful pieces for the voice.

The words of "Casta" are by M. Pierre Dupont. The theme is an apostrophe to the heanty and virtues of a certain imaginary goddess, whom coldness makes chaste, and indifference to worldly pleasures rigorous. According to M. Dupont, to see and admire Casta you must either go to church, where she passes most of her time, or to a wood, or a meadow, or a fountain hard by, where she passes those hours not devoted to religious duties, in cooling herself under the shadow of an oak (we suppose), or basking in the sunbeams (we presume), or laving her hands and limbs in the fresh water (we prognosticate), as the case may be. M. Vivier has supplied music for this rhapsody with great esprit. After a ritornella in A in 2-4 measure, the first half of the first couplet is given to a pretty, simple, tender melody in 6-8 time, with an accompaniment remarkable for its primitive unassumption. The second section of the couplet is then married to the melody of the first ritornella, which, after a short coda, is iterated. The romance is altogether pleasing and refined.

"L'enfant s'endort" is still better. The theme is of a child sleeping, which is elaborated with cunning fantasy by Alfred Leroux, a Parisian poetaster, who introduces a bird, a breeze, a wave, a fisherman, a boat, and a port, as the back-ground. M. Vivier's music is exceedingly pretty. It is, as it were, the melody made by the babe's breath upon the air, which still as an unstruck instrument, only responds to its gentle play. The melody is simple to a hair; and then the accompaniment, unaffected and appropriate, shows the feeling and judgment of one who, possessing ample resources, scorns to lavish them with unmeaning prodigality. Here again is a song peculiarly adapted to the "fauvette à tete noire," the charming Madame Sabatier. It is dedicated to the Baroness Charles Rothschild, a munificent patroness of the arts, a staunch friend of Ma

"Dragoner Walzer," for the Planaforte, dedicated to her Grace the Duchess of Sutherland. Heleka Storm. Cramen, Beale, & Chappell.

The above is one of those compositions of which we had the pleasure to speak in favorable terms in our notice of the concert given by its fair composer in the Hanover Square Rooms. It is a dashing movement, in waltz measure, similar in plan to the famous Invitation a la Valse of Carl Maria von Weber; nor is it an unworthy follower in the wake of that brilliant luminary. The themes are agreeable in themselves, and contrasted with judgment;—the first is vigorous and animated, and offers a point of clever musicianship in the imitations which elaborate the subject at the end of the second part. The second theme is an extremely graceful and

melodious cantabile in D flat, also remarkable for a nice feeling for rich harmony, and a freedom in the use of imitations which indicates a practised hand. An episode involving two new themes, ingeniously opposed, and both charming, follows, and the movement finishes with an effective and brilliant coda, which is only assailable on the score of unusual brevity. The whole is a light, pleasing, and not too difficult lesson for pupils of considerable force. Altogether, we are so much pleased with the "Dragoner Walzer," that we take the liberty of recommending its author to try her hand at something of a larger and more serious kind. We guarantee her success.

Mademoiselle Hélène Stöpel is pianist to her Grace the Duchess of Sutherland, and her composition is therefore appropriately inscribed to that liberal and illustrious patroness of the arts.

JENNY LIND

Our worthy correspondent, Mr. William Aspull, has forwarded us a "serious remonstrance," intended for our collaborateur, Desmond Ryan, apropos of a letter of his which appeared in onr last week's number, subscribed with his name in full. We feel bound to afford Mr. Aspull an opportunity of divulging his opinions, as an ancient and well considered contributor, but we must beg leave to add here and there a comment of our own. Mr. Aspull's communication sets out with the following preamble:—

"A Serious Remonstrance to the Author of a 'A Serious Answer to a Serious Review."

"SIR,—I fear not encroaching upon your valuable time by this production; for I, like your correspondent, actuated by no party feeling, have the same earnest desire to see all artists treated alike, (not according to their deserts, for in that specific 'who shall escape a whipping ?') but certainly with all that truth and candour which justice demands. I have not seen the 'Serious Review' complained of by your worthy and excellent collobarateur, Desmond Ryan; nor from the quotations given am I at all ambitious of a perusal. His remarks do him much honor; there is not a friend of Mdlle. Jenny Lind's, there is not a friend to art and artists, who will not go hand in hand with him. It is not with this I have to do; it is with the extraordinary inferences deduced I would wish to grapple; and, certainly, perfectly free from classing this against that artist. "Fiat Justitia" is a motto of no small account to one who has to do with writing for or against public opinion. My friend, D. R., argues that there is, in consequence of the 'necessity of writing such a work, a presumption that the popularity of the Swedish Nightingale is on the decline.' Prove the necessity, and the argument is decisive. But where is the necessity!"

The preamble concluded, Mr. Aspull puts sundry queries which we shall take leave to answer.

"Is not every night that Jenny Lind plays in a veritable triumph?"

Most certainly not. The recent performances of Mdlle, Lind have gradually brought the public to their senses, and the Puritani has put the seal upon her inadequacy to fill any of the great parts of Grisi with effect. Norma, Susanna, and Elvira in Mdlle. Lind's hands have been little better than arguments to show her vast inferiority to the "Diva," who reigns now, as before, supreme and unapproachable in her own walk of art, which no secondary talent should dare to invade. Whether Grisi will ever find a successor is a question open to conjecture, but that Mdlle. Lind has no chance of such a distinction is beyond controversy. But hear Mr. Aspull:—

"Is it not notorious that the house maintains all that unbounded enthusiasm, that rush for places, and that complete resemplage of enjoyment which causes the desire for repeated visits?"

The contrary of all these is notorious. We have little doubt that Mr. Aspull makes a rush for his place every night; but Mr. Aspull has doubtless an unbounded longing for that

"complete resemplage of enjoyment which causes the desire for repeated visits." In this we do not share; nor does the real public. We like great singing and great acting, and do not care two straws for a "resemplage of enjoyment," not knowing what that means; and so we make our nightly "rush" to hear Grisi, and Alboni, and Viardot, and Mario, and Tamburini, and so forth at the Royal Italian Opera, leaving Mr. Aspull, and others who share his opinions to "rush" into the abyss of mediocrity and the slough of empty pretensions. But still hear Mr. Aspull:—

"D. R. remembers the palmy days of Pasta down to Grisi. I have that honor, and also of having had a personal acquaintance with most of the great artists for the last twenty-five years, and never have I had greater pleasure, never have I been more abundantly gratified, and never yet has any singer, living or dead, been found so capable of retaining the admiration I feel for such talent, vocal and dramatic, as Mdlle. Jenny Lind—chacun à son gout."

Every one to his taste—Mr. Aspull to his, and we to ours We must confess that of all the celebrated artists we ever heard, Mdlle. Lind is precisely the one to whose celebrity we are the least inclined to say "Amen."

"I admire her character, public and private, and I repeat with all those who know her, that no man can enjoy the honor of her society and acquaintance without feeling himself ennobled. In saying this I but repeat the words of her great and deeply lamented friend, Mendelssohn, of Spohr, of Andersen the poet, and of thousands."

Mr. Aspull must excuse us, but this is pure nonsense. The idea of Mendelssohn or Spohr being "ennobled" by the society of Mdlle. Lind, or any singer that ever sang, is too absurd to provoke anything but a laugh or a sneer. Andersen, "the Danish poet," is a very commonplace gentleman indeed—a Scandinavian Silk Buckingham—and his opinions of men and morality are about of equal value; the fulsome balderdash which he has scribbled about Mdlle. Lind is too ridiculous for comment, and we are surprised that a writer of Mr. Aspull's robustness should step out of his way to put his foot in such a quagmire of twaddle. By the way, to allude to a more serious item, we think it nothing less than ribaldry to fasten the name of Mendelssohn to such a flagrant puff.

"I am as much an enemy to the ultra puff system as D. R., and agree with him, that never yet has it been resorted to, without bringing destruction on the object, and that more or less immediate. There lives not a being more sensitive, or one who shrinks more from adulation than Mademoiselle Liud. "Oh, that I was a poor and friendless girl, unknown, merging from obscurity, depending upon the voice which God has given me and my humble talent, that I might win the favor of the good people of England by my own merits alone, without all this writing, this law and litigation, and all this prestige created by kindness on the one hand and cupidity on the other.' These and other ideas escaped the lips of this young girl as she viewed the extraordinary expectations formed upon her first appearance."

Mdllc. Lind delivers a smart blow on the cheek of her stoutest supporters by the use of the word "cupidity;" but we beg leave to say, that without "all this writing," (we understood that Mdlle. Lind never read the papers), "all this LAW," (we doubt not that this is a sore point with the "sensitive being," but why did she offend the law by breaking an engagement honorably contracted?) "and litigation," (bis) "and all the prestige, &c., &c.," Mdlle Lind, "depending upon the voice which God has given her," and nothing else, would have made very little sensation at all on her first appearance, and would long ago have re-entered the obscurity from which she wished to have "merged."

"If the press in this country has been for her, it has also been against her, and often most unfairly, nay, I blush to say, often most ungentlemanly. Remarks upon her want of beauty, have been poured forth with all the hostility of invective and of fierce hatred; prophecies have been hurled, that a second season would destroy her influence. Is it even weakened? hundreds, night after night, are denied admission from insufficiency of room. Even on the very night of Her Majesty's visit in state to the Royal Italian Opera, the old house was so filled, that I believe it was the very fullest house of the season, and at least six hundred persons were turned from the doors, offering all sorts of prices n vain; all this because La Sonnambula was performed."

About the "hundreds" and so forth, denied admission, we have nothing to say. Mr. Aspull knows the value of the words he utters better than any one else, and we shall not insult him by offering an explanation of them. But about the "weakening" of Mdlle. Lind's attraction this season we refer Mr. Aspull to the booksellers who have the buying and selling of the greatest portion of the boxes and stalls. If the "hundreds" had hurried their steps in the direction of any of their shops they would have been able to find plenty of room for their money.

"I seek not to elevate Mdlle. Lind beyond her merits—I have watched her progress with a keen and wary eye and ear—I have never met with so careful and so conscientious a singer in my life, that I am perfectly convinced of. Her effects are her own, and the result is, the most extraordinary attendance at the opera ever known in the memory of man, for the period she has been in this country."

To which we have only one objection—that not a word of it is true. Mr. Aspull seeks to elevate Mdlle. Lind far above her merits. Mr. Aspull must have watched her progress with a dull and unwary eye and ear, if such be his conclusions. Mdlle. Lind is a far less careful singer than Persiani, and a far less conscientious one than Grisi, a far less passionate one than Viardot, and in all respects a far less perfect one than Alboni, physically and morally. Mdlle. Lind's effects are not her own; there is nothing new in them; they are therefore anybody's. More extraordinary attendances at the Opera have been frequently known, and more substantial ones over and over again, from Pasta and Sontag and Malibran down to Grisi. "In the memory of man" is a good phrase, but it is ill set in Mr. Aspull's apostrophe.

"As to the pamphlet in question, there is no doubt that it has been done as a set off against a certain account of a certain trial. With either one or the other, the public will have little to do. I, like D. R., lament the sacrifice of truth at the shrine of flagrant partiality and gross injustice."

The pamphlet in question was published long before the account of the trial, "Bunn v. Lind." And, moreover, there is no parallel between them, since one is a true account of a well-known case, while the other is a concoction of mawkish flattery and venemous aspersions of private character; the one is the production of a man, the other of a libeller.

"How any one can term so great an artiste—so excellent a musician, vocal and instrumental, and so good a woman as Mdlle. Lind is—a pretender, raises my most special wonder and amazement."

"Pretender" is not precisely the word. We are not, therefore, surprised at Mr. Aspull's "wonder and amazement." We could supply him with a better, but we do not deal in the vocabulary of epithets, like the writer of the "Serious Review."

The attempt to lessen her influence by such means is about as futile as that of the attempts to kick the sun from his sphere. Desmond Ryan does justice to Mr. Lumley in absolving him from sanction to any production that bears the stamp that Desmond Ryan places upon it. It is impossible that the heads of either house would lend themselves to any thing unfair and dishonorable. The friends of Mdlle. Lind will rejoice to hear that she will be here during the next season, and for many more seasons. The success of her impersonations of Lucia and Elvira, give evidence of the versatility of her powers, and the wide field of opera pre sents a vast and extended range over which she may revel with perfect freedom. If this communication will not displease my excellent friend, (himself a child of genius, and that of no ordinary power,) and if with this it will check the tendency of his inferences, I shall rejoice and deem

its insertion a favor, in addition to all those conferred upon your humble servant. "WILLIAM ASPULL."

If Mr. Aspull be satisfied with the success of Mdlle. Lind's Elvira we envy his simplicity of character, which must be nothing short of pastoral; however, pas de rancune—we have said our say, and allowed Mr. Aspull to say his. We shall always be glad to hear from him.

THE PHILOSOPHY OF LIFE.

NO. XXIV.

Upon Vesta's sacred shrine
Virgins fed the flame divine—
Chaste of flesh and clean from ill;
For the unchaste deed whose shame
Wronged that trust and virgin name
Judgment dug a living tomb.
So must glory's holier thirst
In thine inner soul be nursed
By a chaste and taintless will;
Soil thy soul with earthly stain,
Fruitless struggles living chain,
Shapes for hope a direr doom.

NO. XXV.

Span and plank the Spaniard gave,
Burnt and charred, to wind and wave—
Their work was done;
Safety's hungry after-quest
Tore an empire from the breast
Of battle won.

Ponder thou the lesson well,
Every iron letter spell,
Its morel learn;
Safety and success are twin—
Daring venture wouldst thou win,
Thy vessels burn.

C. R.

THEATRICALS. &c. IN LIVERPOOL.

(From our own Correspondent.)

THE wars and rumours of wars of which your daily contemporaries give so full an account, will make you fancy, doubtless, that the idea of our amusing ourselves in Liverpool is highly absurd; but notwithstanding the horrors they so vividly describe as abounding here, we manage to keep two theatres open, besides other places of amusement, "too numerous to mention." Charles Kean and his wife have lately been playing the Wife's Secret to good audiences at our Theatre Royal. The Keans are always favorites at Liverpool, and sure to draw-a great feat now a days, I can assure you. Next Monday Mr. Macready is to perform for a week previous to his going to America, (which I do not think he will undertake,) and in order to give due effect to his impersonations and his favorite characters, Mrs. Warner is also engaged to play with him. I hope, for the honor of the town, they will do well, but, like Charles I., I mildly doubt the fact.

The truth is, the inhabitants of Liverpool like novelty, and novelty they will have. The manager of the Amphitheatre knows this from experience; accordingly he has engaged Mr. R. B. Brough to write an original burlesque for him, which is to be produced with great splendour next Monday. Mr. Brough was formerly editor of a sort of Liverpool Punch, called the Lion, now deceased. He is now however connected with the Man in the Moon, and various other publications of that genus; he is a "great wag," and I can assure you that he will some day astonish the Londoners. I have been to several rehearsals of his burlesque, which is called the Enseveral rehearsals of his burlesque, which is called the

chanted Isle, and I can truly say that it is one of the wittiest pieces of the sort I ever saw. We are doing absolutely nothing in the musical way, so I must "cut it short," but next week you shall hear more from J. H. N. next week you shall hear more from

MR. GUSTAVUS BROOKE.

(From a Correspondent.)

THIS gentleman has, since his late illness and return from Dublin, returned to his professional labour with renewed vigour at Exeter and Devonport. His success in the West has been a decided one, and crowded houses have given the best of testimonies to the judgment of the manager who had secured his services. His Othello and Sir Giles Overreach made a great impression upon the public mind, and in the latter, according to the criticisms of the Provincial press, he is unsurpassable-more particularly in the last act, in which the wonderful force and breadth with which the terrible termination of Massinger's great drama was rendered, are done full justice to by the writers. In his other characters the success of this distinguished tragedian has been equally great and decided as in Dublin and Brighton, to which latter town he returns on Monday next to fulfil a theatrical engagement. Miss Duret, who has been acting with Mr. Brooke at Devonport and Exeter, and there with the greatest success, will also accompany him to Brighton, where we believe she has not previously appeared. Mr. Brooke himself gave the characters of Othello and Sir Giles Overreach at Brighton on two of the off-nights during the time of his first engagement at the "little" Olympic to two of the most crowded audiences ever gathered within the walls of the Brighton theatre.

ORIGINAL CORRESPONDENCE.

HANDEL'S ORATORIO

(To the Editor of the Musical World.)

Sin,-My attention has just been drawn to a communication, signed "Quereus," in your journal of the 22nd instant, in which your correspondent complains that he has only five numbers of Handel's oratorio, Judas Maccabeus, which was advertised to be completed in eight numbers. He says, "Five numbers have been published, and no more (the last about five or six months back); and the publisher has given no notice whatever"—I presume he means—of his intention to stop the work. Surely, "Quereus," who gives a very fair proof of his ability to use his pen, might as well have applied to me, to ascertain the fact, before he made this complaint to you. Judas Maccabeus, the first of the series, is not discontinued, but completed; the eighth number having just appeared, the sixth and seventh in their course

I feel obliged to you for appending the note to your correspondent's letter, and have the honor to be, sir, your obedient servant,
59, Pail Mail, July 29.

John OLLIVIER.

SEBASTIAN BACH'S WORKS.

(To the Editor of the Musical World.)

Sin,-The inquiries of your correspondent regarding the publications of the earlier German masters having not yet been answered, I take the liberty to point out to him the best original editions of one of them vis., Sebastian Bach—and shall be happy if this information prove to him of some use. Complete editions of S. B.'s works have been published by Breitkopf and Härtel, and by Peters, both at Leipzig. Of lished by Breitkopf and Hirtel, and by Peters, both at Leipzig. Of these editions, that by Peters is decidedly the best. Of publications of separate works I mention the following as the most correct:—Orgel-compositionen von S. B. (Organ Compositions), edited by A. B. Marx; published by Breitkopf and Hartel. Maithaische Parsians Music and sechs Kirchmuoiken (Passion Music according to St. Matthew, and Six Anthems), edited by A. Marx; published by Simrook, at Bonn. Wukhtempairies Clavier, edited by Riefenstahl, in Berlin (the best edition of this beautiful work). Bach's Motetto, and the anthem, A firm Castle in our Land: Breitkopf and Hartel. Die Kunst der Puge (Art of Fugne), Peters, Leipzig (with most entertaining and valuable notes by C. Haupfmann). 371 Chorale von S. Bach (Chorals by S. B., selected from his works by C. F. Becker): Breitkopf and Hartel.

Further information about the old German masters will be readily

Further information about the old German masters will be readily given by TEUTONIUS.

PROVINCIAL.

DOUGLAS, ISLE OF MAN.—The Songs of Scotland.—Last night the unrivalled delineator of the "Flowers of Scottish Melody," Mr. Wilson, gave one of his entertainments in the Wellington Hall, to a large and fashionable audience. We never yet saw any audience better pleased with artistic effort, and, in the whole programme, we can scarcely point out a song that was better received than another. The humorous Scotch ballad of the "Laird o' Cockpen" elicited shouts of laughter, while the "Land o' the Leal" all but melted the audience into tears. Sir W. Scott's heroic ballad of "Young Lochinvar" took the audience Sir W. Scott's heroic ballad of "Young Lochinvar" took the audience by surprise, was applauded to the echo, and we cannot say we ever heard anything of the kind better given. In "Tak yer auld cloak about ye," the modulation of his voice in the dialogue between the "Old Couple," in which the "Gudewife," taking the soothing system, overcomes the resolution of the "Gudeman" to abandon his auld cloak, though he had worn it for "Thretty Years," was inimitable. On Monday evening the last entertainment will be given, and our friends at Ramsey will have an opportunity of hearing Mr. Wilson on Tuesday evening next, when we can promise them a rare treat.—Manx Times,

MANCHESTER.—Miss P. Horton and Mr. James Bland have been playing at the Queen's Theatre for the last fortnight." On Friday week, Miss P. Horton took a benefit, when the entertainments consisted of the

P. Horton took a benefit, when the entertainments consisted of the Tempest, a burlesque on the Castle of Otranto, the farce of Box and Cox, and the Boarding School. The house was exceedingly well filled, and the pieces passed off with much spirit; Miss P. Horton sang very sweetly a number of songs in the first and second pieces. The farce was highly successful and the Boarding School, in which Miss P. Horton also appeared, was not a whit less effective.—Marchester Courier.

BRIGHTON.—Every night since our last, an opera has been performed at this establishment, and in a better style than has marked any attempt of the kind in this town for years. Yet the house has been but indifferently attended, and, though there are a great number of musical persons in the town, and plenty of others who affect to be rapturously fond of music, few of them have thought proper to patronize English performers and good English singers, with their presence. The orchestra, though not numerous, is very effective. Mr. J. H. Tully, of Drury Lane Theatre, presides at the piano, and conducts the operas, and the members of the presides at the plano, and conducts the operas, and the methods of the orchestra being good musicians, did honor to themselves by the judgment they displayed. The prima donna is Miss Rebecca Isaacs. She is very young, and promises to be an excellent dramatic singer. Her action as a performer, is animated and natural. Her voice is sweet and even. La Sonnambula was performed on Saturday evening, and offered a good opportunity of judging of Miss Isaaca' capability. We have seen the poportunity of judging of Miss Isaacs' capability. We have seen the character of Amina worse sustained by persons of higher pretensions. Her Cinderella was also, in many respects, a very clever performance, and her Daughter of the Regiment is perhaps the best of all. Mr. Frazer is the tenor, Mr. Leffler the bass, and Mr. Horncastle the buffo. We most conclude by observing that the choruses and the concerted pieces are carefully got up. In these, in fact, lies the forte of the company. are carefully got up. In these, in fact, lies the forte of the company.

MISCELLANEOUS.

MADAME GEORGE SAND has quitted Paris; all her property has been removed to Tours, where it is said she intends to to fix her abode. The late events in Paris are the cause of her having decided upon leaving the capital.

MADEMOISELLE MOLINA DI MENDI.-In our notice of Mrs. Hampton's concert last week we omitted the name of this accomplished and premising artist, who sang the favorite cavatina, "Qui la voce," with excellent talent and great effect.

MADAME VIARDOT GARCIA.-We forgot to mention in our operatic article that Madame Viardot, on Thursday night, undertook, at a moment's notice, to sing all her music with Raoul in French.

HOSPITAL FOR CONSUMPTION AND DISEASE OF THE CHEST, BROMPTON .- Yesterday, Mademoiselle Jenny Lind visited the several wards and offices of the above establishment. She was accompanied by Mrs. S. Carter Hall, Mr. Philip Rose, (the hon. secretary) Dr. Forbes, M. D., and other gentlemen connected with the charity. The committee of management met in the evening, and, after the usual business had been transacted, it was stated, that the benefit given by Mademoiselle Lind at Her Majesty's Theatre, on Monday last, afforded a probability of nearly £1,800.

HERR KUHE has organised a concert of great attraction to take place at Brighton, on the morning of the 25th inst. Alboni, Corbari, Salvi, and Goldberg are the principal vocalists. Her Kuhe will of course be the pianist, and will perform some of the recently composed MS. compositions of Thalberg.

M. Masson, the celebrated barytone, has left for Brussels. FRANÇOIS CRAMER .- This eminent violinist and highly esteemed gentleman died on Tuesday week, at his residence in Westborne Grove, aged 76. Mr. Cramer was leader of the Concerts of Ancient Music for forty years, and of the Philharmonic for a long period, he also led the principal musical festivals in the provinces for a considerable time; and he had been a member of the Royal Society of Musicians for fiftyfour years, Mr. François Cramer was brother of the celebrated, composer J. B. Cramer, formerly associate in the great time of Cramer, Beale and & Co., Regent Street,

LOLA MONTES .- A letter from Geneva of the 21st instant says :- "The Countess of Landsfel (Lola Montes) has for some time occupied the chateau of Pregny, near the north bank of the Lake of Geneva, commonly called the Chateau of the Empress, because the Empress Josephine resided there sometime. Madame de Landsfel has furnished this delightful chateau with the greatest taste, expecting (it is said) the visit of an illustrious personage. She lives in the greatest retirement, and is not visible to any one."

TO CORRESPONDENTS.

J. S.—No performer certainly in either band receives so small a sum as that alluded to. Every player in the Royal Italian Opera orchestra is a first-rate executant. We cannot say so much for the members of the other corps mentioned.

Notices of Thalberg's Concert at her Majesty's Theatre, Mille. Jenny Lind's Concert for the benefit of the Hospital for Consumption, and others, are unavoidably postponed until next week.

ADVERTISEMENTS.



MAJESTY'S THEATRE. MADLLE JENNY LIND.

It is respectfully announced that there will be

TWO GRAND EXTRA NIGHTS: ON THURSDAY NEXT, AUGUST 10th, 1848,

When will be represented BELLINI's Opera, entitled

SONNAMBULA. LA

. . . Mdlle. JENNY LIND. And on SATURDAY NEXT, AUGUST 12th, When will be performed DONIZETTI's Opera

LA FIGLIA DEL REGGIMENTO.

Maria, . . Mdlle. JENNY LIND. To be followed by various entertainments in the

BALLET DEPARTMENT,

Mdile. CERITO, Mdile. MARIE TAGLIONI, AND

Mdle. CAROLINA ROSATI, M. ST. LEON, M. PERROT, &c. &c.

The Free List is suspended, the Public Press excepted. † † Pit Tickets may be obtained as usual at the Box-office of the Theatre, p. 10s. 6d. each, where applications for Boxes, Stalls, and Tickets are to be made.

THEATRE ROYAL DRURY LANE. THIS THEATRE TO BE LET.

FOR THE MONTHS OF AUGUST, SEPTEMBER AND OCTOBER

Application to be made to Mr. FREDERICK GYE, Royal Italian Opera, Covent Garden.

MUSICAL UNION.

JULY 14, 1848.

BESOLVED—"That the thanks of the Committee be tendered to Mr. ELLA for the ability and judgment with which he has conducted the Performances of the Musical Union during the past Season."

(Signed) FALMOUTH, Chairman.

BALTOUS, MILTORD, G. CADOGAN, J. CLERK,

A. F. BARNARD, A. P. UPTON, A. LEGGE, C. FREELING.

The RECORDS of 1843, 1846, and 1847, containing Analyses of all the Music performed, with Miscellaneous Essays, &c., to be had, is. each, at CRAMER and Co.'s, Regent Street. The Record of 1848 will be published in the Autumn.

J. ELLA, Director.

Concert Rooms, 71, Mortimer Street, Cavendish Square.

AMATEURS and the Lovers of Classical Chamber Music are respectfully informed, that

A QUARTETT AND SOLO CONCERT

Will take place at the above Booms,

On MONDAY EVENING, August 14th, 1848.

EXECUTANTS.

VIOLING-Mr. H. C. COOPER and Mr. F. KREUTZER.

VIOLA-Mr. R. HUGHES. VIOLONCELLO-Mr. T. W. HANCOCK.
CONTRA BASSO-Mr. PRATTEN; and FLUTE-Mr. R. SIDNEY PRATTEN.

Single Tickets, 5s. each; a Family Ticket, to admit five persons, £1;—may be had of Messrs. Cramer, Beale, and Co., Regent Street; Mr. Betts, Royal Exchange; Mr. T. W. Hancock, 33, Gerrard Street, Soho; Mr. R. Hughes, 23, Crammer Place, Waterloo Road; Mr. H. C. Cooper, 7, Leicester Place, Leicester Square; and at the Rooms.

Doors open at half-past Seven, and the performance to commence at Eight

For further particulars see small bills.

FOR THE BASS VOICE.

Mr. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART OF SINGING, adapted with alterations and additions for the BASS VOICE, is now ready, and may be had of Mr. CRIVELLI, at his residence, No. 74, UPPER NORTON STREET; and at all the principal Music Sellers.

Sovereign Life Assurance Company,

No. 5, ST. JAMES'S STREET, LONDON.

Sir A. Brydges Henniker, Bart. B. Bond Cabbell, Esq., M.P.

Henry Pownall, Esq. Claude Edward Scott, Esq.

B. Bond Cabbell, Ssq., M.P.

CHAIRMAN, Lieutenant-Colonel Lord
Arthur Lennox.

DEPOTY-CHAIRMAN, T. C. Granger,
Rsq., M.P.
John Ashburner, Rsq., M.D.
John Batard, Rsq.
Henry William Pownall, Rsq.
Henry William Pownall Rulliam Po

ANNUAL PREMIUMS, WITH AND WITHOUT METURN, IN CASE OF DEATH With return of two-thirds With return of the wasie , \$21\$ 10s. 3d. \$21\$ 10s. 10d.

H. D. DAVENPORT, Sedelary,

ROYAL ITALIAN OPERA,

COVENT



CARDEN.

On TUESDAY NEXT, August 8th, will be performed MEYERBEER'S Grand Opera,

LES HUGUENOTS.

Margarita di Valois, . Madame CASTELLAN,
Conte di San Bris, . Signor TAMBURINI.

Valentina, . Madame PAULINE VIARDOT.

Conte di Nevers, . Signor TAGLIAFICO,

Cossé, . Signor LUIGI MEI,

Thoré, Signor R A C H E,
Tavannes, . Signor L A V I A,

De Retz Signor POLONINI,

Maurevert, . . . Signor SOLDI,
Raoul di Nangis, . . Signor MARIO,
Marcello, . Signor MARINI,

Urbano, Mademoiselle A L B O N I,
Una Dama d'onore, . Madame B E L L I N I,

Capitano della Guardia, . . . Signor TALAMO.

A CRAND DIVERTISSEMENT,

MADLLE, LUCILE GRAHN WILL DANCE.

EXTRA NIGHT

FIRST NIGHT OF "GUGLIELMO TELL."

A GRAND EXTRA NIGHT

WILL BE GIVEN,

On which occasion will be performed (for the FIRST TIME at the Royal Italian Opera), Rossini's Grand Opera,

GUGLIELMO TELL.

THE PRINCIPAL CHARACTERS BY

Madame C A S T E L L A N.
Madlle. C O R B A R I.

Madame BELLINI.

Monsieur R O G E R.

Signor P O L O N I N I.

Signor L U I G I M E I. Signor L A V I A.

Signor LAVIA.
Signor TAGLIAFICO.

Signor SOLDI.
Signor MARINI.

Signor T A M B U R I N I.

Composer, Director of the Music, and Conductor, MR. COSTA.

To conclude with

A GRAND DIVERTISSEMENT, In which MADLLE. LUCILLE GRAHN will dance.

Admission to the Pit, &s. To the New Amphitheatre, 2s. 6d.
Amphitheatre Stalls, 3s:
The Performances will commence at EIGHT O'CLOCK.

Tickets, Stalls, and Boxes (for the Night or Season), to be obtained at the Box-Office of the Theatre, which is open from Eleven till half-past Five o'clock; and at the principal Libraries and Music Sellers.

THEATRE ROYAL, DRURY LANE.

LUCIA DI LAMMERMOOR, LA PROVA D'UN OPERA SERIA.

NORMA.

For the Benefit of the Family of the late Madame PROCHE GIUBILEI.

The Nobility, Gentry, and the Public are respectfully informed that

TO-MORROW, MONDAY, AUGUST THE 7TH, 1848,

a Grand Performance will take place at the above Theatre, for the Benefit of the Family of the late Madame Paoche Giurelei, many years a Member of the Theatres Royal, Drury Lane and Covent Garden, and Her Majesty's Theatre, who died some few week since, leaving Four Orphan Children totally unprovided for. By the kind permission of the Directors of the Royal Italian Opera, and the great liberality of the most eminent Artistes, the following Grand Entertainment will be given.

The Performances will commence at Seven o'Clock, with DONIZETTI'S Opera,

LUCIA DI LAMMERMOOR.

Enrico . . Signor CORRADI-SETTI.

Lucia . . . Madame CASTELLAN.
Raimondo . . Signor POLONINI.

Arturo . . Signor SOLDI.

Alisa . . . Madame BELLINI.

AND

Edgardo . . Mr. SIMS REEVES.

After which will be given, a SCENE from GNECCO's Opera,

LA PROVA D'UN OPERA SERIA.

IN WHICH

Madame PAULINE VIARDOT

Signor TAMBURINI
Will sing the Comic Duet, "OH, GUARDATE CHE FIGURA."

To be followed by the FIRST ACT of BELLINI'S Opera,

NORMA.

Norma . . . Madame GRISI.

Adalgisa . . . Madlle. CORBARI.
Clotilde . . . Madame BELLINI.

Pollio . . . Signor SALVI.
Oroveso . . Signor MARINI.

TO CONCLUDE WITH

A DIVERTISSEMENT,

In which Mdile. LUCILE GRAHN and M. GONTIER will Dance.

The Performances will commence at Seven o'Clock,

Prices of Admission:—Dress Boxes, 7s.; Upper Boxes, 5s.; Stalls, 10s. 6d.; Pit, 3s. 6d.; Lower Gallery, 2s.; Upper Gallery, 1s.; Private Boxes, £2. 2s., and upwards.

Tickets Stalls, & Boxes to be had of Mr. O'Reilly, at the Box Office of the Theatre.

Subscriptions will be most thankfully received by Mr. Maine, at the Theatre Drury Lane.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Strange, Paternoster Row; Vickers, Holywell Street, and at all Booksellers.—Saturday, August 5th, 1848.